



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

EXHIBITION OF DRAWINGS

A TEMPORARY exhibition of some of the drawings belonging to the Museum has been arranged in Galleries E 14 and E 13. It includes, with a few exceptions, all of the drawings which have been purchased in the last three years out of the income of the Rogers Fund, together with some works selected from the collections given by Mr. Cornelius Vanderbilt in 1880 and by Mr. Cephas G. Thompson in 1887.

In Gallery E 14 have been hung drawings by Italian masters and a few French works, mostly of the eighteenth century. Many of these are worthy of the most careful consideration. The sketch of the "Four Cherubs" of the Vanderbilt gift, which was formerly attributed tentatively to Correggio, is now pronounced to be an authentic work by that master. It is a drawing of great beauty and facility. From the same collection are charming little pictures by Tempesta, a study of two heads by Perugino, interesting architectural drawings of the sixteenth and seventeenth centuries, two studies by Domenico Tiepolo, a spirited portrait of a girl by Annibale Carracci, and many others of note. The more recently acquired drawings in this room include many important examples, which, as they were fully noticed in the BULLETIN when shown in the Room of Recent Accessions, require no further comment at this time. In arranging them an attempt has been made to group together several interesting Venetian works of which a drawing by Guardi is perhaps the most important. Near-by will be found landscapes by Campagnola and another which is attributed to Titian. The French drawings are placed on the north wall of this gallery. Among them are two

sheets of studies by Watteau, a group of amazing little drawings by Callot, a landscape by Claude, and an interior with figures by an unknown artist very near to Fragonard.

It is in the Dutch and English schools that the collection has most rapidly increased. These accessions are hung in Gallery E 13. Most important of all are three masterly works by Rembrandt. Surrounding these are examples of the work of Van Goyen, Van de Velde, Cuyp, a drawing by Peter Breughel, and many others of interest.

The English drawings range from William Blake to Charles Keene and the men of to-day, and include works by Wilson, Girtin, Turner, Gainsborough, Cozens, Cotman among the number. There are four of Rowlandson's virile and decorative designs, a group of studies by Leighton, given to the Museum by Mr. Albert Gallatin, and a study for a picture, the "Bath of Venus," by Burne-Jones. Contemporary artists are most worthily represented by a portrait of a woman, and a nude study by Augustus John, a masterly water-color drawing by Wilson Steer, and a head of Rodin by Rothenstein. The French drawings in this room begin with three examples by Ingres. Next is a group of thirty subjects in silver point or chalk by Alphonse Legros, given by the artist in 1892. A drawing in colored chalks "Les Miséreux," by Steinlen, and a charming work by Léandre—both of these given by Mr. Gallatin—are here also.

The recently acquired drawings by Arthur Davies are shown in this gallery, where, owing to good light and appropriate neighborhood, their charm and sincerity will be even more conspicuous than when exhibited last month in the Room of Recent Accessions.

B. B.

